Vampyre Magazine

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Fall 1997
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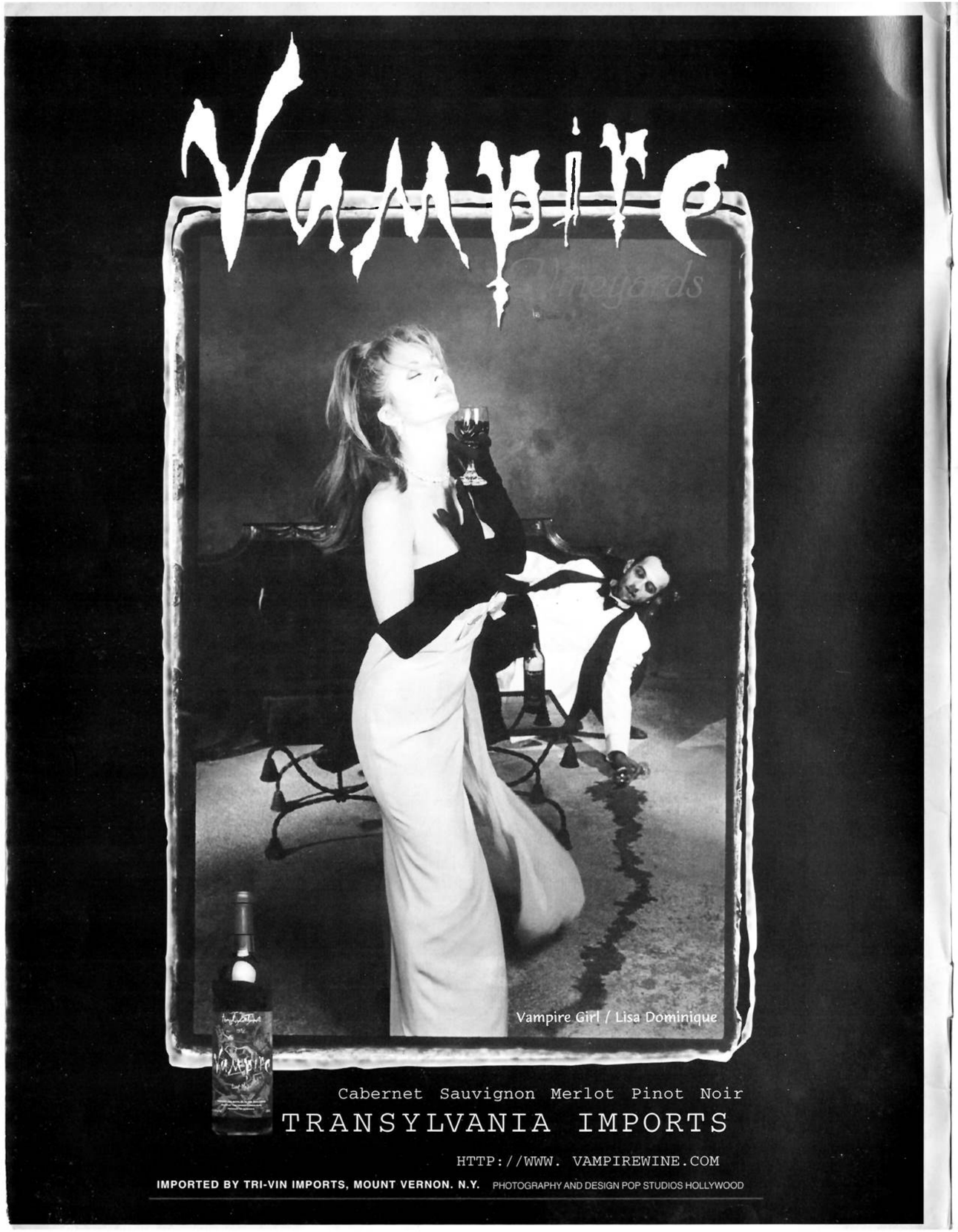
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Vampyre MAGAZINE

Issue #1, Fall 1997

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Cover: Mistress Darenzia riding the Swoon as Lucianna tastes her like a fine sanguine wine. Photo: David Brommer.

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A WORD FROM THE EDITOR...

I've been watching the vampire scene for more than a decade and I've seen some amazing and dramatic changes—many of them interesting enough to document in a book that I'm currently writing. Leaving behind the fictional realm of Anne Rice, with whom I worked for seven years, and moving further into the world where interviews with vampires are real, I've found myself on the listening side of some provocative tales. Thus, when Sebastian Todd invited me to be the editor of Vampyre Magazine, I was eager to do it. For one thing, I knew that my long association with the vampire scene—with people who adopt this as their lifestyle as well as with readers of Anne Rice—has given me a certain perspective that lends itself to this position. For another, I knew that it would provide me with access to even more people who profess to be vampires.

This first issue is a prototype: it's a shorter version of the kind of publication we want to make available to the diverse range of vampyres and vampire fans. We have articles, graphics, reviews, fiction, merchandise, and announcements of forthcoming events around the country. In future issues, we hope to hear from readers offering news or experiences that will continue to feed this network of revelers in the mythological lore of the vampire. Our goal is quality, our theme the children of darkness.

Eternally, Katherine Ramsland

Cauldron

Nightlife + Book Reviews + Music + Store/Catalogs + Roleplay + Theatre + Net

Nightlife by Bakhus

Long Black Veil & the Vampyre Lounge NYC - the 2nd Wed. of each month. As seen in Details magazine this night is held at the world famous MOTHER nightclub on 14th St. & Washington St. Long Black Veil has become the central point for vampyre enthusiasts throughout the northeast and attracts some 250 patrons each month. DJs Johanna Constantine and Ian Fford spin gothic, vamp and dark esoteric dance all night while performers and bands entertain throughout the evening. The Vampyre Lounge is a place for vampyres from all over the world to relax and enjoy a glass of blood wine. There is a strict dress code of Long Black Veils, Vampyre (12th-21st Century), Edwardian, Victorian, etc. For more information call MOTHER at 212.929.6060 or see the Long Black Veil web site at: www.sabretooth.com/black-veil.

The Fang Club, Los Angles - Every Sunday come dance to your favorite Gothic and Dark Wave mix spun by DJ Amanada or relax in decadent decor with a glass of Vampire Wine. Special events are held every month, including a Victorian Masquerade Ball, and future events are planned, such as a Long Black Veil night. Doors open early for X-filers to watch it on our theater screen. The Fang club is located at 9575 West Pico Blvd. In Luxurious Beverly Hills. For more information call (818) 848-7937 or www.fangclub.com.

Seraphim / Xcommunicate, Dark Fetish twise a month at LimeLight NYC / Nutcracker Suite

Twice a month experience Mistress Lucianna's vampyre/dark fetish events. The play party takes the first Friday of each month at The Nutcracker Suite, one of NYC's top dungeons, with over 5,000 sq. feet of play space, DJ dance floor, and numerous performances from the world's top dominas. When the infamous LimeLight reopens, Xcommunicate will open a second night, Seraphim: with DJs, dance, tribal and dark performers galore. Each event has a strict themed dress code of formal, vampyre or fetish and you must be 18 to enter, 21 to feed. Nutcracker events are BYOB. For more information contact Mistress Lucianna, 212.560.2499 or lucian-nax@aol.com.

"Vampires enjoy the Victorian Ball at the Fang Club"

Vesago, *Monthly in Philadelphia, NYC & DC*

Hosted monthly by his grace Lord Octovio, in Philly this event is labeled as a cyber/fetish/vampyre night which sums up a frenzy of freaks, goths and other denizens of darkness. With events ranging from grinding shows, merchants selling products from fangs to leather to body piercing, dominatrix performances to fetish bands such as Tech 9 & Flesh Fetish, performers from all over the North East have graced the Vesago stage. Look for Vesagos in New York (August & October 97) and Washington DC. For more information contact the Terror TV Hotline at: 215.925.4433 x 3.

Johanna gets her prey at Vesago.

Click and Drag, *NYC*

Every Saturday at MOTHER is Click and Drag, a blend of gothic/fetish and drag. This night is focsed on varying themes and costuming. Every night is different and keeps the people coming back! Some examples of themes include Giger, Mad Scientist, Anne Rice Fetish Tribute, Mircosatan, So You Want To Be My Dog and many others. 18 to enter, 21 to drink. $5 before midnight with pass, $10 after. Doors at 10:30PM. MOTHER is located at 14th St and Washington, NYC. 212.929.6060.

Halloween Cruise of the Damned

Oct. 27 - Nov. 1 97

A vampyre cruise of the Damned, presented by A Special Journey Travel. A week at sea with bands, celebrity guests and special fun presented by Vampiricus and Das Bunker. For more information contact Karen Tate, c/o A Special Journey Travel at 660 Venice Blvd. Box #199 Venice CA, 90291. (310) 450-6661 or (800) 450-6813.

Email: specialjourn@earthlink.com.

VampyreCon: The Endless Night

- Spring 1998

Sabretooth's weekend of vampyres and dark fetishes, in which they will take a hotel and block out all of the sunlight for an entire weekend. Activities include a Vampyre's Ball & a Dark Fetish Masquerade, film marathon, fetish seminars, fashion shows, dealer's room, weekend long vampire LARP, art shows, live bands, and much more! Keep posted for more info and updates.

Book Reviews

by Katherine Remsland

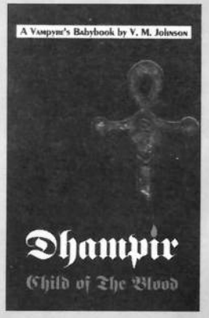
Violin, *by Anne Rice. NY: Knopf, October, 1997*

Rice's second novel about a ghost is not part of a series the way she wrote her vampire and witch novels. It stands alone, and even surpasses last year's ghost novel, *Servant of the Bones* in poetic phrasing and depth of melancholy. Rice plunges into the most wrenching tragedies of her own life as she discusses—in the guise of Triana (three Annes) — death, music, and the afterlife with Stefan, a tormented ghostly violinist. She uses details from her own trips to Rio and Vienna, and sets much of the novel in the familiar terrain of New Orleans. Even Beethoven's ghost makes an appearance. This is a return to the style of her earlier novels, but with greater personal significance for her and with more sophisticated textures. There is passion and pain, torment and seduction—all told in a style meant to imitate the essence of music.

Dhampir: Child of the Blood,

by V. M. Johnson (Mystic Rose Books)

In the form of a diary, a woman tells her child the legends, history, and experiences of a vampire clan called Lilith. She is preparing her child to understand the laws of the clan, the meaning of the blood, and the best ways to survive as a vampire. She dismisses many fictional renditions of the vampire, but offers nothing new, really, except to go into more detail on the story of Adam and Lilith. At the end is a list of statements about what "real vampyres" do or don't do, and a brief terminology.



Zen in the Art of Slaying Vampires,

by Steven-Elliot Altman
Hell's Kitchen Books

Levels of awareness are linked to the hunt for vampires in this novel, but for anyone familiar with books like "Zen and the Art of Motorcycle Maintenance" or "Zen and the Art of Archery," this story will seem superficial. The title promises more than the book delivers. The transcendental nature of blood is an intriguing concept to explore, but it's been done better elsewhere. The paradox that slaying the vampire means harming the human race is interesting, and at times the narrative has a poetic quality, but overall, the story is lacking in pace, depth, and originality.

Stainless, *by Todd Grimson:*

A reprint by HarperPrism about a female vampire and her male companion, which turns out to be something of a metaphorical statement on current American values—at least in the music business in Los Angeles. It reminds me of a less compelling imitation of The Hunger.

Slave of My Thirst,

by Tom Holland.
Pocket Books, October, 1997.

This story throws together every late nineteenth century character—real and fictional—that you can imagine: Polidori, Lord Ruthven, Lord Byron, Jack the Ripper, Bram Stoker, and others, who are all fascinated with a female Kali-like vampire named Lilith. (What else?) Their reactions to vampirism are predictable, but it's fun to see these people with whom die-hard vampire fans are familiar in interaction with one another. Lots of history and atmosphere.

Shadows,

By Jonathan Nasaw;
Dutton, September, 1997

The relationship between witches and vampires is explored in this contemporary tale about a vampire and witch being hunted down by an assassin vampire. Not very interesting on the vampire side, but plenty of witch lore. Little suspense, but the main vampire character, Jamey, has his moments.

Magdalene the Sinner,

by Lilian Faschinger,
HarperCollins, October, 1997

A literary tale about a woman who has killed her seven lovers. She confesses all to a priest whom she has kidnapped, and one of them turns out to have been a vampire. Very poetic narrative, but takes a lot of concentration.

My Soul To Keep,

by Tananarive Due
HarperCollins.

This second novel from Tananarive traces vampires to a sect of Ethiopian Scholars, and follows a lone vampire who faces his own challenges when he falls in love with a mortal. Stephen King calls it "satisfying," and claims that it bears comparison to *Interview with the Vampire.*

Cyber Band: Tech 9

In the Shadow of the Vampire,

by Jana Marcus;
Thunder's Mouth Press, October, 1997

A nonfiction portrait of the fans of Anne Rice, inspired by the infamous Memnoch Ball in New Orleans two years ago. Marais is a photographer who took pictures and interviewed a variety of people about their obsessions with Rice or with vampirism. It's an interesting spectrum, the interviews are in-depth, and the photos are terrific.

Music

Tech 9,

The Future's Collation Records.

As we look over the threshold of a new millennium, one band stands ready to usher us all into the cyber age. That band is Tech 9, formed in the summer of 95 this band has already earned critical praise as well as an enthusiastic following.

Heading up this terrawatt powered trio is Octovio, a veteran of the true alternative scene with such notable bands as Distant Fear, Squealer and Sub-Con already under his belt his dynamic vocals and dominating stage presence delay the truly intimate nature of his lyrics. As he probes our collective psyche; Drummer / percussionist and head mathematician is Vince AKA Quantum. The origins of his musical and programming genius are as black as his omnipresent goggles and calculators. Rounding out this group of sonic sandinistas is Lou, AKA Lucifer, keyboards / guitarist and computer technician. Although barely a year old, they have gained a devoted audience through the circuit and by performances at their own underground club, the infamous Vesago. Blending fetish and fantasy with the future in mind, Tech 9 has a large cult following. This is the band to be watched, this is the band to be heard. This is the band for the next millennium. This is Tech 9. Currently Tech 9 has a 4 sound demo and they are working on their CD is currently in production. Contact: Octovio at 302.328.1319.

Bakhus

Can you believe these guys are from ohio?

JERICO of the Angels,

Everlasting Records, Inc.

A new vampyre performer has come from ancient Egpyt to bring you a mixture of elegant dark house and cyberfang feel. His CD "Into Infinity" is a much sought-after item and contains over ten digitally recorded songs including "Wherever You May Go" and "The Point of No Return". As a stage performer, Jerico is quite out there and has some dazzling imagry. He always performs with his vampyre sex girl, Angel. Currently, Jerico is recording a new album. "Into Infinity" has been out of print for over a year and is being repressed soon. For more information or to order his CD contact: Brent Green Esq. 708 Broadway, New York, NY 10003 or call 212.460.9004.

Father Sebastian

Cult of the Psychic Fetus, Raven Records

This Ohio based band blew my mind when I saw them at Long Black Veil and the Vampyre Lounge in June of 1997. They presented a unique hammer horror / vampy feel with a lead singer, who made the image of Max Schreck in 1922's Nosferatu look good. They have a CD due out this Fall and will be performing at the Vampyre's Ball 97 in New York City. For more information contact:
RavenRecords at
ravenwww@aol.com

Father Sebastian

Stores / Catalogs

Underbelly

Gothic/Cyber-noir fashions, NYC

Started in 1995 by Laura Shrewsbury, a NY local, Underbelly has created two dazzling lines of fashions which will befriend the best vampyre at very realistic prices. The 1996 line of Gothic Fashions has everything from your basic corset and velvet cloaks to beautiful poet shirts for the gentleman. The 1997 Cyber-noir/Black Dahlia line can be described as truly spiritual. With entertaining silvers, whites and blacks, satins and sheer dresses this clothing is inspired by the past. Underbelly may be contacted at 150 West 80th St. Suite 4C, NYC 10024 (212) 875.7910.

Bakhus

One of Underbelly's great works of art.

AJS Custom Coffins, *New Jersey*

You can contact Al of AJS to produce your own custom coffin. He has a fully equipped coffin manufacturing facility which has developed sleeper coffins which can accomodate anything including stereos, lighting, waterbeds, back massagers, interior locks, air conditioning, and much more. Not only do these coffins offer many additions but they are made wider for comfort and of the highest quality woods. They have upholstered interiors with satin and plush foams. Prices for a basic 7'

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past romantic ideas merge with modern day fetishism. Her designs range from simple Victorian and Medieval dresses to elaborate fairy tale or Elizabethan gowns. Ophelia Unbound is known around the New York City scene for her fashion shows that merge theatre and fashion. You can contact her at: 212-633-6940. Ophelia Unbound, PO Box 30096, New York, NY 10011. Or check out the Ophelia Unbound web site at http://www.parsons.edu/~lauram/ophelia-unbound.

Father Sebastian

Ophelia Unbound,

designs by Michelle Korn, NYC

Michelle Korn graduated from design school in May 1996 and is currently doing freelance costume design and pursuing a fashion career. Ophelia Unbound, which symbolizes the strong woman, free from traditional roles instead of being a drowned damsel in distress, has risen to become a femme fatale. Ophelia Unbound's fashions are inspired by fairy tales, the writings of Charles Addams, and the sleeper start at around $900, with prices topping $5,000 for all the amenities. AJS also produces coffin phone booths (full and wall size) and coffin coffee tables. For more information contact AJS Coffins at (201) 491.9277. Full door to door shipping services available.

Father Sebastian

Roleplay

MONTREAL BY NIGHT

Most City Sourcebooks released for White Wolf's VAMPIRE RPG have been going on and on about the humanistic kindred of the Camarilla sect...but what about the Sabbat? Rage against conformity alongside the savage vampires of Canada's Sabbat in Black Dog's latest City Sourcebooks;

Montreal by Night.

True to all the books under White Wolf's Black Dog banner, the subject matter within its covers is as mature as their previous releases, which would explain the plastic wrapping! Assuming you've recovered from the CLANBOOK TZIMISCE and FREAK LEGION experiences, this sourcebook is well worth tearing away that wrapping. From the artwork that details each and every vampire in the city's packs to the retrospective that explains just how the Sabbat came to control Montreal, this is a must for players and storytellers alike. Even if you don't have a dark side, uphold the balance of good and evil by adding MONTREAL BY NIGHT to your White Wolf library.

John Bardy

Theatre

"Theatre of the Vampires —on Trapeze!"

For anyone who cannot make it to the extravagant Halloween bashes in New Orleans or on the East and West Coasts, Boulder, Colorado, will feature several low-flying trapeze/aerial performances of a show called "Theater of the Vampires." Twice on October 31 and once on November 1 at the Boulder Theater, Frequent Flyers Productions, Inc., a professional dance group, will do a special show directly inspired by Anne Rice's Vampire Chronicles. They even "kill" a mortal! Although they do other shows like "Velvet Bach" and "Head over Heels," the vampire production is the most critically acclaimed.

A scene from Theatre of the Vampires

This dance troupe did the show last year and it drew nearly two thousand people in three days. The Colorado Daily called it "one of the most unique and stunningly beautiful dance/theater experiences around." A local brewery made a special "Necktar of the Vampires" for the troupe's show.

Nancy Smith is the show's creator and artistic director. "I must have read over three hundred books and seen countless films in the genre," she says. "I'm an amateur in vampirology, but I've got first-hand experience with creating work around the topic."

She grew up in New Orleans—home of Anne Rice—and has danced most of her life. After she read Interview with the Vampire, she could not stop thinking about doing a piece of choreography that featured vampires. She tried something in 1987, which did not get off the ground, and then discovered low-flying trapeze and aerial dance as an art form. "It came into my life when I was filled with ennui about dance, and regenerated my interest. I was hooked."

So in 1990, Smith founded Frequent Flyers Productions, Inc. Their first major work was called "Primordial Urge: Parts I and II." In the first part, Smith hung from a tree and cut her long hair with a butcher knife. The second part the following night involved her hanging from a construction crane at a drive-in theater and rappelling down the movie screen.

Next was a show about vampires on trapezes, inspired by Rice's work.

"We premiered the show in 1990 to rave reviews and sell-out crowds," says Smith. "The audience came in costume and I was chilled as I stood on stage looking out at the crowd."

In 1991, they were produced by a large gothic theater, complete with a massive pipe organ. They also went to Boston to perform. Then the show went on hiatus until it was resurrected last year. Now it will be an annual event in the Boulder area. Eventually, Smith plans to take the show on tour and possibly to produce a video version for those who cannot get to a live performance. She also has a soundtrack available.

For more information, call (303) 444-5569 or check out their Web site at www.csn.net/~nesmith/FFP.html.

Katherine Ramsland

Net

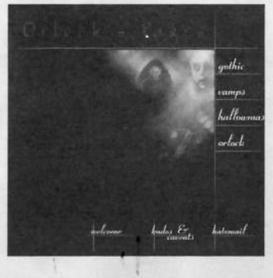
Vampyres Only (www.doncaster..ca/~vampyre)

This site has been a Vampyre Magazine favorite for over 3 years now and has been the hub of vampyres online since its creation in 1995. Sections include links to almost every known vampyre related web site, FAQs about events, publications, myth, lore, theories and much more. This site is one which cannot be missed. Check it out!

Father Sebastian

Orlock's home page (www.nosferatu.com)

One of the most graphically appealing sites online, Orlock has truly created a vampyre's haven. There is a very satisfying selection of links and poety, plus Hallowmass, his online jounral of dark poetry and lore. I beg you to check out this site with and say hello to our cousin Orlock!



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The Vampires of "Generation X"

by Mark Spivey

While talking with friends one night, I was surprised when one of them, Eric, compared himself to a character in a book he was reading.

"This vampire is so much like me," he said. "His life is just like mine--fucking miserable. He's as confused and bored as I am, man." Eric was reading Interview with the Vampire, the first of Anne Rice's best-selling series of novels about vampires. The protagonist, Louis, is trapped in malaise because he has no clear sense of purpose. "Louis and I are blood brothers," he went on. "His way of looking at life is so dreary, sort of like a fallen god forced to accept his black fate." "I know what you mean," Thorin agreed. "The vampire is so my own life, dude."

I asked them for more information, and Scott told me without hesitation, "I am a vampire-and I can tell you from my own experience that a vampire's life is just like Rice says it is. I mean, it's about us being outsiders. We're vampires living lives of confusion and loneliness. And like vampires, we don't follow the rules."

I didn't sleep that night. Because I'm interested in spiritual issues, I laid there thinking about the connection between vampires and people of my generation. It seems to me that many in this so-called "Generation X"--those of us supposedly with no clear values--identify with the vampire image. In large part, this came about from the way Rice refined the idea of the vampire. When she began to write in the seventies, people were searching for new ways to explore spirituality; they had lost touch with traditional values and craved a more immediate and intense experience. Concurrent with the socio-religious climate, Rice was working through a grieving process: she had just lost a five-year-old daughter to leukemia and she was struggling with the remnants of her own deteriorating Catholic faith. From within her own experience, she tapped a nerve that made her novel popular, and which has continued to feed a large cult following. Now in the nineties, the same hunger for meaning and same lack of satisfaction still make the angst of her vampires immediate and relevant to a new generation.

Many GenXers see themselves in Rice's characters because they feel a similar malaise, an uneasy despair that persistently seeks release. Characters such as Louis portray a dark sense of despondency that feels authentic. He is the epitome of malaise. His quest takes him to Paris where he meets a four-hundred year-old vampire named Armand, who reveals that there is nothing beyond the life he already knows. There is go God, no devil, no salvation, no absolutes. Louis sadly confesses, "Then it began to sink in. It was as I'd always feared, and it was as lonely and as totally without hope."

This is his "Dark Moment," which Rice describes as "the sensation of dread that can accompany the loss of support that occurs when one doubts the existence of absolute values; it's the stark recognition of unbuffered chaos." It is not unlike contemporary society. We can't trust politicians; there are no clear values or outstanding role models. The church tries to give moral instruction, but we see religious leaders all around us caught in hypocrisy and the inability to "do as I say." Even our parents, who want to give us direction, but who seem caught up in dysfunctional relationships and self-centered gain, fail to offer any useful solutions to our most pressing questions about life. We have nowhere to turn, no one to trust. They were the buffers. Now we have chaos.

This yields confusion, which degenerates into depression. Those who are caught by it experience life as outsiders, and a percentage of those outsiders react to the Dark Moment by gravitating toward an image of rebellion and power: thus they identify with vampires. There is a general sense among these people of being cursed, just as vampires are cursed, to live lives on the margins of society-yet to find within that status a sense of identity and even community. Mark Rein-Hagen, GenX creator of Vampire: The Masquerade, notes that "The vampire is so much our own reflection. They, like us, seek redemption, purity and peace."

Some of the vampires in Rice's novels give expression to the dreadful sense of uncertainty evident in the lives of my friends. Louis has trouble deciding who and what he is, a sort of vampire identity crisis that resembles the typical GenXer. He cries out, "I don't know whether I come from the devil or not! ...I am to live to the end of the world, and I don't even know what I am!" This powerful sentiment is similar to the despair of Generation X--a feeling of drifting. We are lost to ourselves, without a genuine understanding of our own lives. Louis complains that Lestat-the vampire who made him--left him "somewhere between life and death." Beck, a popular grunge artist who sings, "I'm a loser baby, so why don't you kill me." sharply echoes Louis's wish to be released from the burden of his monstrous existence. He mourns, "It would be sweet to die. Yes, die. I really wish to die."

Those who identify with this vampiric drifting see themselves, as one twenty-two year-old put it, as "a monster in flux, floating from one scene to another without any solid direction." She continues, "I'm just another one, just another monster inside-walking around looking normal, but dying inside. I'm a vampire trying to live with the curse."

Even so, Rice's vampires are also viewed as heroes because they possess superhuman abilities that allow them to rise above their uneasy malaise. Heroes are models, fictitious or factual, that validate and transcend mundane life experience. Vampires may feel despair, but they are not always trapped. They defy gender limitations, possess great strength and speed, heal themselves, and live easily outside the rules of "normal" society. They also have eternal life. GenXers see vampires as being able to bring to their unwanted circumstances a degree of sexiness and finesse-even without having any sense of purpose. There is a certain defiant power in their immortal charm and this has tremendous appeal for a directionless generation.

Scott said it this way: "I love the vampire because they always have control over the painful circumstances of life. They can accomplish what I cannot." Eric agrees, saying, "If I could, I would give up my life and become a vampire in a minute." This willingness to exchange human life for Rice's version of vampire existence is perhaps the most remarkable element in the fascination of Generation X with her characters. In this way, many GenXers are already vampires: vampires living in an outcasts' community, painting their faces to hide their pain, terminally bored with their existence. The malaise of Generation X has found a hero in the vampire, but it's a hero that offers only a transient sense of power and ultimately cannot save them.

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From Villain To Mr · Nice Guy

Reincarnations Of The Vampire In The Movies. Or, Has Dracula Lost His Bite?

by Raymond T. McNally✣

Dracula, the vampire, has changed from a down-right bloodthirsty villain as portrayed in Murnau's classic film "Nosferatu," released seventy five years ago, to a Mr. Nice Guy, a person who just happens to drink blood the way others happen to crave beer or whiskey in many contemporary movies. What does this change in such a classic character tell us about our culture today?

Murnau's "Nosferatu," the oldest surviving Dracula movie, remains the best, in my opinion, because the vampire is really scary and disgusting. That is one reason why I chose to put that entire movie on my new CD-ROM "Dracula: Truth and Terror." In that film Max Schreck's Dracula closely resembles Stoker's descriptions of the vampire in the novel. He is extremely thin, gaunt, and ugly. However, most movie viewers (in recent times) think of Dracula as a basically attractive, continental-type, a portrayal popularized by Bela Lugosi in the 1931 rendition of the film. This in no way implies that Lugosi's Dracula is not viewed as a villain at heart, but it does say something about the changes the character has gone through. More recent portrayals by Frank Langella, George Hamilton, and Gary Oldman have stretched the positive image of Dracula even further.

I admit that I played a small role in those transformations: after my revelation that Stoker's vampire was loosely based on a real person, the Romanian ruler named Dracula, who was nicknamed "The Impaler" (1431-1476), some people began to think of Dracula as more believably human. Although he was considered to be a cruel, sadistic killer, he seemed, to many, less frightening than a monstrous vampire alien.

In 1973, the Dan Curtis made-for-TV production of "Dracula" starring Jack Palance in the title role, was the first American production to make specific references to the historical Vlad. In the film we were made to sympathize with poor Dracula as he cries out like a wounded animal upon finding his beloved Lucy destroyed.

Balderston-Deane's nineteen-twenties American version of Stoker's "Dracula" opened in Boston with Frank Langella in the title role; it was a success, because it was played campy for laughs. Unfortunately, the subsequently released movie of it was played seriously and it bombed. In short, one cannot take that play seriously any more, because Dracula has become an amusing part of American folklore.

It was George Hamilton's portrayal in "Love at First Bite", released in 1979, which signaled a new trend towards seeing Dracula as a comic figure. Langella's Dracula comes to New York City on a 747 jet liner because he has been driven out of his native Romania by the Communists. Before leaving his homeland in a coffin aboard the jet liner, he warns the Communists in a Bela Lugosi accent, "Vat vould Transylvania be without Dracula? It vould be like Bucharest on a Monday night!" . When the wolves howl, he declares, "Children of the Night, shut up!" Once he arrives in New York, there is a mix-up in the coffins, and Dracula's ends up in Harlem. When he emerges in a black funeral home, chaos ensues. Walking down the streets of Harlem, Dracula is accosted by some black youths, who demand, "Hey, man! Hey, super dude, why you all decked out like that, honkey?" The tuxedo-clad Dracula, fearing that he has been wrongly identified with a pejorative ghetto word for "Hungarian," proudly retorts, "I am not hunkey, I am Romanian!" Referring to the fact that movie tradition demands that he must always appear in the standard tuxedo and cape, Hamilton's Dracula later complains, "How would you like to be forced to be dressed like a head vaiter all your life!"

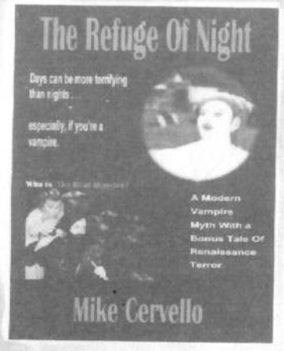
Francis Ford Coppola's "Bram Stoker's Dracula" (which was more Coppola's invention than Stoker's) transformed the tale into a love story, something that it never was. Bram Stoker had written a horror story, yet, for some reason, every commercial and poster for the movie boldly stated, "true love never dies!" At the outset Coppola, who told his cast to read my book "In Search of Dracula", has a snippet about the historical Dracula but adds the "transfer-of-souls" notion (metempsychosis), when Dracula's wife commits suicide and is reincarnated in Mina-- a theme which is completely at odds with the novel and would make more sense in a mummy movie than in a vampire film. This Dracula even cries. He has an attack of the guilties when he goes for Mina's neck, so she has to egg him on to do it! If there is one sure thing about Stoker's Dracula, he is doing what comes naturally, meaning he has no pangs of guilt whatsoever. At the end of the Coppola movie when Dracula begs Mina to drive the stake further into his body so that he may be destroyed, it still amazes me just how far off Coppolla has come from Stoker's original Dracula.

Why this change in the character? I think we want our vampires to be more like ourselves, and most of us think of ourselves as basically Mr. Nice Guy or Ms. Nice Gal. The old Victorian separation into good and evil characters in Stoker's day no longer has the appeal it once had. In addition, there is the current emphasis on oral sex and love bites in many movies. Even in the realm of computers, the bite has often replaced the byte. Dracula fits in, since he never engages in genital sex. No need to worry-- he'll never get you pregnant. He gets all his sexual thrills through his mouth. Today, bite marks are often seen as positive, visible signs of intense sex run wild, and provided your lover has not dug too deeply, such signs are often displayed with a sense of pride.

Terms of affection have historically been based on things good to eat, as they are today. Pet names such as "Honey," "Sweetie," or "Sugar" are standard for couples to show their feelings. Sometimes when showing affection to children, adults unconsciously exclaim, "Oh you're so sweet, I could just eat you up!" which seems like a bad idea to me. Can you imagine how any impressionable child feels hearing that? Some giant, which is basically what adults are to children, has just threatened to gobble you up, he likes you so much!

In conclusion, I do not think Dracula the vampire has lost his bite. Rather, he has simply gone through another one of his many transformations; he has learned how to appear like Mr. Nice Guy, because our society demands he do so.

*Dr. Raymond T. McNally, President of the International Dracula Society and professor of Russian and East European History at Boston College, has spent over thirty five years investigating the true history and legends of vampires and Dracula. Dr. McNally has written several books on Dracula. His co-authored best seller "In Search of Dracula" has sold over 250,000 copies and has been translated into nine languages. The prestigious Voyager Company of New York City has just released Dr. McNally's CD-ROM entitled "Dracula: Truth and Terror" (Price $39.95; to order contact the Voyager company tel. 800-448-2001 or visit the website www.voyager.cd.com.) If you have any questions about Dracula or vampires, Dr. McNally is willing to try to answer them for you. Contact him at one of the following e-mail addresses "McNally/HS@hermes.bc.edu" or "raymond.mcnally.#@bc.edu".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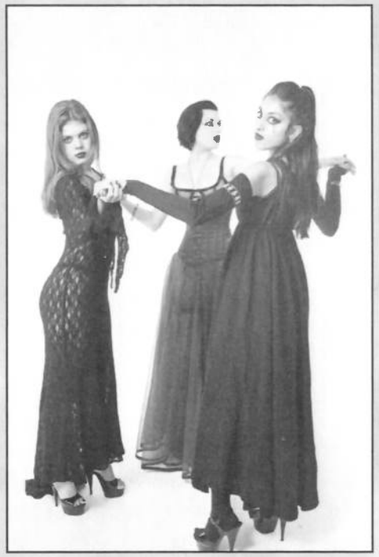

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A look at New York's Inner Circle

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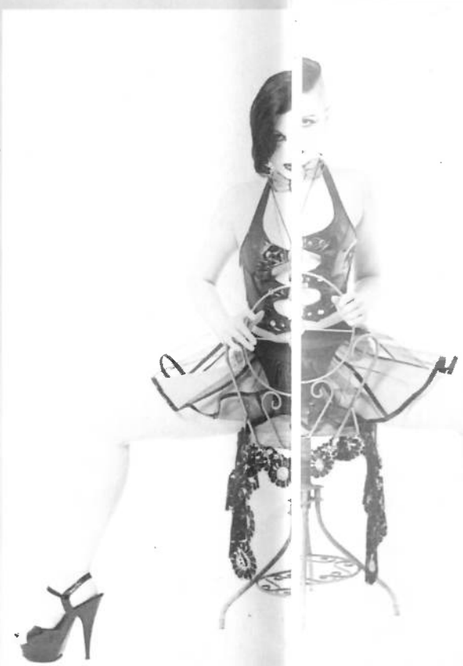

Come To The World Of Darkness

By C.S. Friedman

It is a world without warmth, without compassion, without hope. Punk-gothic gangs roam the shadowy streets in search of prey, while high above them in their steel and glass towers the rich and the powerful plot the fate of the masses who serve them. The comforts that we take for granted are absent here, and in their place is a chill desperation you can taste on your lips as you breathe in the grimy air.

Behind this world, about it, the vampires have woven their webs. Over the centuries they have molded the mortal world to their will, using humans as pawns in their endless rivalries. They were behind the fall of Carthage, the glory of the Renaissance, the rise of industrialism. There are some who claim that all of human history is the result of their machinations, and that may well be true. They pay a cold price for their power, however. There are mortals who hunt them, and other supernatural creatures dedicated to their destruction. The oldest vampires remember all too well the horrors of the Inquisition, with its slaughter of thousands of their kind. And so they draw a veil of secrecy about themselves, calling themselves kindred instead of vampire, hiding the truth of their existence from the mortal world. They call this game of secrecy the Masquerade, and woe betide the kindred who betrays it.....

This is the World of Darkness as envisioned by White Wolf, now enjoyed by thousands of enthusiastic gamers around the globe. Since its first appearance as a tabletop game in 1991, Vampire: The Masquerade has won a following that is truly historic. It is now hard to find a fantasy convention that does not have a Vampire game running, and the list of Web pages spun by devoted fans grows longer every day. Check out the chat room on America Online called "The Masquerade", or wander into any other vampire room and ask how many of the undead there come from the World of Darkness. Odds are it'll be at least half of those present, sometimes more.

What does this game system have that makes it so popular? First, character development. Second, character development. And finally....character development. White Wolf took the basic formula common to many fantasy games — such as Dungeons and Dragons — and stripped it of its dead weight , focusing all attention on one central issue: the creation of a character so real that playing the game is like stepping into another world. A world where fantasy and reality are carefully balanced, and survival requires constant vigilance.

The game system is complex, but most of its complexity deals with the enrichment of the character experience. The dice system is trim, with no need for the reference books full of statistical charts that bog down so many other games. There is nothing random about character generation; each player chooses the qualities he or she wishes to have, and if one wants to claim more than the usual share of power, or abilities, or wealth, one must "purchase" those things by taking on more negative qualities. This unique system results in a fascinating balance of play, with limits of power that come about naturally as players try to see how many handicaps they can absorb. That, in and of itself, is the challenge of Vampire: The Masquerade.

Vampire: the Masquerade was an instant success, and was followed soon after by Werewolf: The Apocalypse. Unlike the creatures of Hollywood lore, White Wolf's garou have a complex society with overtones of American Indian culture and Oriental mysticism. Divided into tribes whose focus runs the gamut from hardened warriors to spiritual shamans, the garou are the guardians of nature, dedicated to preserving the essence of Gaia from predators such as industrial man, corrupting demons, and, of course, vampires. Needless to say, kindred and garou generally play in different games. Needless to say, when they don't, things are decidedly tense.

The richly textured world which White Wolf created has been the basis for several novels and short story collections, a host of poetry and art, and even a TV series. Though most players wince at the liberties taken by last year's Kindred: the Embraced television series, they also speak with pride of their genre's first foray into prime time entertainment.

And then, in 1993, something new came along...and gaming would never be the same again.

White Wolf's Mind's Eye Theater series was the ultimate step in game development, making the World of Darkness as vital and as tangible as the real world itself. Tabletop and dice were banished altogether; instead, players used subtle hand signs and verbal codes to accomplish their negotiation, seduction, and combat. The system takes a while to get used to, but for those who practice it there is the ultimate reward: immersion in an alternate world where one can truly experience the life (or unlife) of one's character.

Players all over the world took note. One fan club, the Camarilla, took special note. Named after a key vampire organization in the White Wolf system this fan club was striving to bring together fans of the game, not only for role-playing experiences, but for social purposes as well. As its members became more and more involved with the new "LARP" (Live Action Role Playing) version of the game they began to dream of taking the system beyond its pre-existing limitations...and creating an entire World of Darkness, with all the complexities and thematic depth that the Mind's Eye Theater books hinted at. And they have done so...

At sundown tonight a vampire from the gypsy clan is flying across country to escape the garou who are hunting her. The ruler of DC's kindred community is missing, and apparently his superior as well; their underlings search for clues to help find them. In Harrisonburg, one hundred miles away, the host of a formal party has been a little too free with his criticism of DC's elite, and some of the locals may crash his ball and express their displeasure. Two Brujah (anarch warriors) are hiding out in Texas with the leaders of their clan, awaiting word if they can return safely. A garou gone mad is threatening to end the tenuous peace treaty between kindred and garou for her own personal vendetta. A Giovanni makes plans to call back the spirit of a murdered brother, to see if he can provide any information to help them track down his killer.

And that's just this week.

The complex web of live action role playing, internet contact, and late-night phone calls required to sustain such a game is almost too vast to contemplate. And yet the dream has only just begun. With a membership that spans the globe, instantaneous contact via e-mail, and a storytelling hierarchy dedicated to refining each rule until it is perfect, the Camarilla is creating a fantasy community as every bit as complex — and as fascinating— as the "real thing". The work is constant, and grueling. White Wolf's original vision was of a game with a flexible (and sometimes purposefully incomplete) rules system. Storytellers were encourged to communicate and work world wide plots.

For more information on the Camarilla, please check out the Cam web site at http://www.tamu.vampire.edu. The Camarilla 50 South Main St., #25 Suite 8, Salt Lake City, UT 84144.

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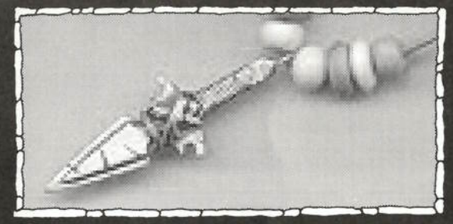

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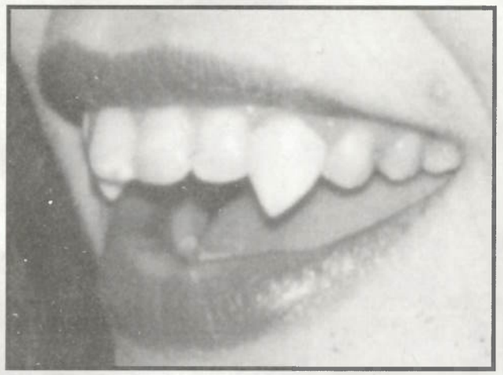

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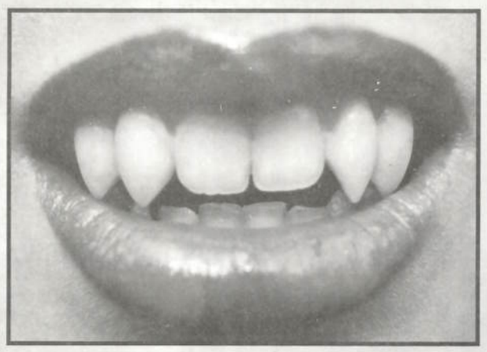

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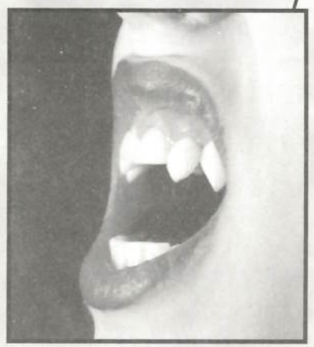

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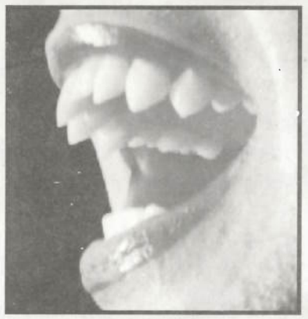

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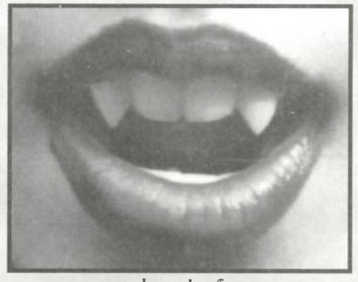

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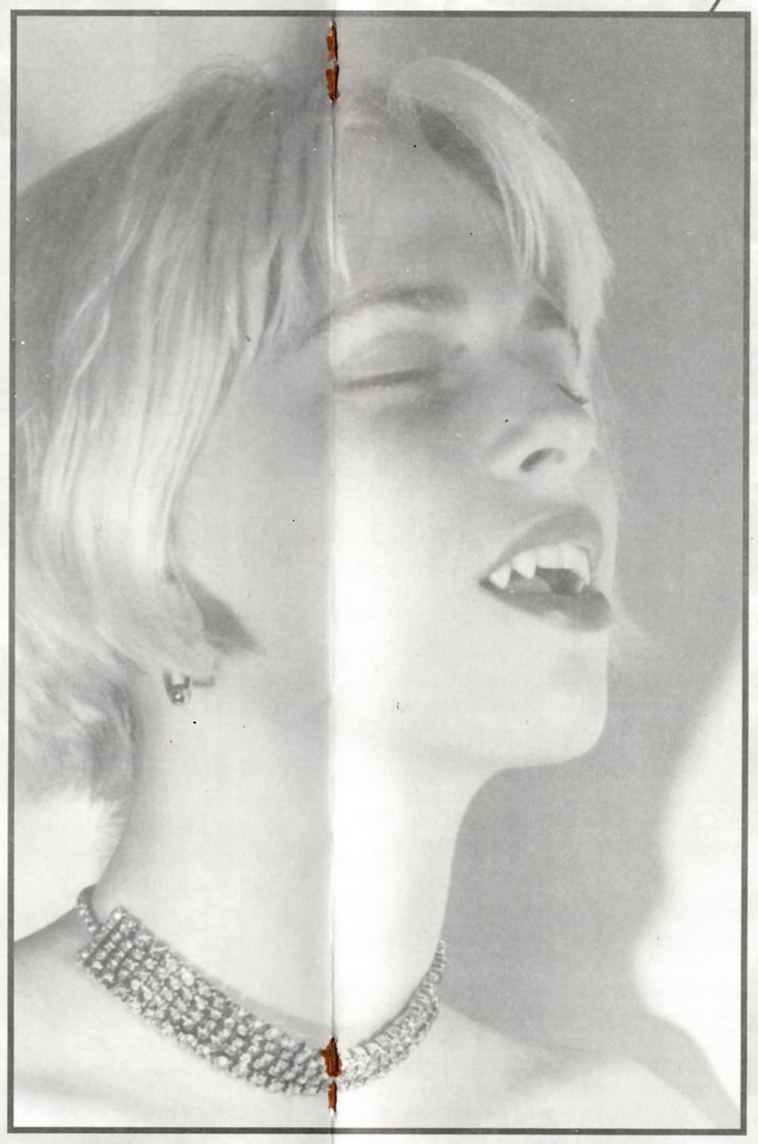

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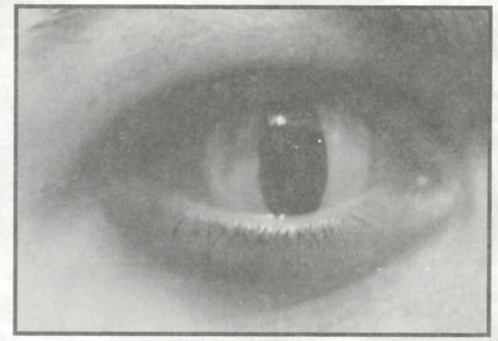

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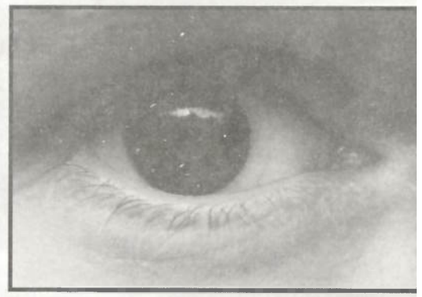

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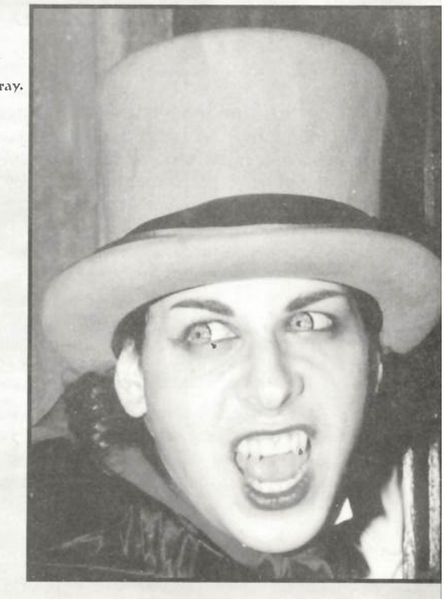

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ALUCARDA

An Interview with the Band

Vampmag - How did you get started?

Azra - Well, it was strange. When we began, we actually had no idea what we were doing. I came in one day to find that Docion had one of my books of poetry out, and had actually put one of the most complicated pieces in the entire compilation to music. I didn't have to change a word. It was then that we decided to work together. Prior to this we had both suffered disappointments while attempting to work with other musicians around town. They either wanted to be part of the current "popular" radio trend, or they wanted to do covers. One band in particular was set up both road and studio ready. They wanted me to front vocals for them, but when their drummer showed up the next day and heard me singing the song we had all just written, he said he was not going to be a part of 'glorifying the devil.' The song was not about the judeo-christian devil at all. Actually it was about a vampire. That was the last straw for me, tired as I was of trying to work under such conditions. Were it not for Docion, I most likely would have ceased altogether any attempts to work with other musicians.

We've been called everything from Dark Wave to Gothic to Dark Progression. Whenever anyone asks me who we sound like, I really don't know how to answer that. I wish I could tell them, but I don't know myself. Our music is dark. For me, it sets a certain mood. There is something of our deeper selves within it, so it is very emotional for us.

Vampmag - What inspired you to become the type of band you are?

Azra- I draw my inspiration from many sources, but primarily my work comes from the hidden or the mysterious parts of the self. Unlocking the 'forbidden doors' of the mind I have uncovered many nuances within the soul that can be translated for others through an artistic medium. I draw, write, and create music largely based upon such influences.

Docion- My subconscious mind sometimes tends to be invasive of my conscious mind. It always has been. There's metaphor everywhere, even in the patterns of music. I've always been fascinated with the analysis of other artistic abstractions. I tend to be excited by arts that relate to humor and supernatural horror, both of which rely upon metaphor and the element of surprise if they are to work correctly. Film is a most interesting medium. Ideally I wanted to create different types of music, songs that could relate stories through both the lyrical and musical content, and film music. The latter because it is a dual exploration, in that you are creating an accentuation to someone else's waking dreams through elements of your own.

Vampmag - Is their any difference between your most recent albums and your first one?

Azra- Well for one thing we have much better equipment now. When we started out we had a four-track and a living room floor. "The Trickster and the Fool," was technically our first album, although it came out after the soundtrack CD we did for "Creep". "Creep" was recorded with slightly better equipment.

Docion- Creep was a soundtrack that was technically done backwards. The music was composed and recorded before the film went into post-production. We now have the facilities so that any film scores we work on in the future will be completed in the post-production process.

Docion- "For Lucio Fulci: A Symphony of Fear" is a very special project for me, in that it pays homage to one of my favorite directors, and also includes material provided by a few of my favorite artists. When Shawn Smith and I began the initial proposal on the project, we thought it would be a single disk with local artists from either coast. Now it has blossomed into a three-disk set, with about twenty five bands from five different countries. Many of the tracks are by established artists like Dave Neabore from Dog Eat Dog, GWAR, former Ministry guitarist Mike Scaccia, & Italian orchestrator Marco Werba. A three-track advance cassette will be out in mid August, containing two Alucarda tracks, and a track by Another Dead Junkie, which features John Marshall and Eddie Calzone from Fueled. We're assembling the project in a multimedia format, so there will be a thick booklet and text files of original screenplay treatments from some of the films, which are being supplied by Dardano Sacchetti, the original screenwriter, and his partner and Elisa Briganti.

Vampmag - Tell me about your live shows?

Azra- Live shows are incredible. I haven't got to do nearly enough of them. This is largely do to finances. We have had a few set backs and line up changes as well. Now it's just Docion and myself, as it was in the beginning. When we do live performance, what we like to do is really put on a big presentation. This isn't always possible due to limitations that vary from place to place, but we have a great love of theatrics. When we did a show at a local club here, Club 5, they had a projection screen. This was great because we were able to incorporate images that were relevant to what we were doing on stage.

Docion- Original elements by Alexondro Ojeda and strategically re-edited scenes from several silent films were used. We didn't have a time code, so I cut footage to fit several songs, and accompanied them live. It came off very well. Everything in the video was on cue with our performance, which was really amazing. We also included a lot of props and elaborate stage design.

Azra- They brought me out in a coffin with pall bearers in a procession. We had a "Priest," my friend Ralph, at the front of the procession, and I was supposed to rise from the coffin, and rip away his Priest's collar and bite him. There would have been special effects to show blood. He was supposed to fall down as if dead, and I was going to have the 'guards' (more friends of mine standing about the stage with swords and scythes) take him away. What actually happened was he got 'stage-fright' and sort of ran off the stage! It was so hard for me not to laugh out loud right then. I love Ralph!

I also like to make masks, do wardrobes, help with stage props. We also had two very large tombstones with Alucarda engraved deeply into them, which were created by Alexandro Ojeda, our dearest friend, artist, and photographer.

Docion- There were a dozen or so performers on stage with us, and almost as many who helped behind the scenes to put it all together. It was an amazing, and also an exhausting experience. This is how we like to do shows, but even if we can't go all out with the theatrics, the music comes across. That, I think, is the most important thing in a live performance.

Vampmag- Where do you see your band going, and where ideally do you want to be?

Docion- I want to continually strive for ornate, dynamic music. I'm very much into vocal harmonization and arrangement. Now that we have access to better studio conditions, I want to take some extra time to make "The Mausoleum" as dramatic as possible. Our cover of Fabio Frizzi's "Voci Dal Nulla" which will be featured on both "Symphony of Fear" and the cassette single, has allowed us to explore the potential of these facilities. The track combines elements of dark progression, symphony and about thirty vocal tracks. "The Mausoleum" won't be one big wall of sound however, as sometimes less is more. I think a delicate approach to music is just as important, depending upon the material.

Azra- Ideally, I would like to do what I do for a living. I want to tour everywhere, but right now that just isn't financially viable. Perhaps one day that will change. As to where we are going with this I can tell you that we are both very dedicated, and that we have always been this way. As such it can only evolve from here. After my perhaps unusual way of putting things, I would say that "I have come into being, and I am in the process of creating that which is coming into being, within my own existence." The Goth Scene is something that is very dear to my heart, and I will fight for it until the end. It is small, underground, and largely independent, and as such we have to stand for each other in spite of our differences. I for one am willing to do this. I have no time for prejudices within the dark-side community. Such things have been and always will be destructives.

Azra- That really varies with us. Docion and I are diametrically opposed when it comes to our musical tastes for the most part. I listen to everything from Classical, to old Black Sabbath to modern Gothic/Darkwave to Tori Amos. I love to dance, more than that I need to dance. It allows me a certain aesthetic expression. Docion, not a dancer sometimes doesn't understand all of my musical tastes. This actually is a good thing, because it lends a type of dynamics to our work that otherwise would not be present.

Docion- Strangely, virtually everything Azra has mentioned is part of my repertoire. However, I'm very much into conceptual music. Much of the material I listen to is experimental progressive music from the 60's and 70's from Italy and Germany. Also, I'm very into a wide variety of film composers and classical Russian music from the last two centuries, particularly Tchaikovsky and Sergei Prokofiev. I also collect rare novelty records. Set me up with an unheard Dr. Demento compilation and I'm happy.

VampMag- Where can we find Alucarda stuff?

Docion- For more information, write to: Alucarda c/o Gravaside Entertainment 1857 Wells Rd. Suite 225 Orange Park, FL 32073

Azra- You might also want to check out our website at: http://www.graveside.com

From Graveside's table of contents page, if you scroll down you will see Alucarda. Under that heading and on my personal pages you will find song lyrics, articles, photos, some of my artwork & poetry, and also interviews that I have done with other musicians whose work I truly respect. Lots of Gothic Net-working here. Be sure to check out the "On Gothick Interests" part of the TOC page, for some wonderful articles, by noted writers, Don Webb, Dr. Stephen Flowers, and my dear friend Monty Hinson. These are largely on Gothick Magic, culture, and history. Also if you go to Graveside's Link page there is a link to Zothique Magazine if you have an interest. Be sure to tell Mr. Wild I sent you.

VAMPYRE DREAMERS

by LORI PERKINS

You know, it's funny you should ask me that. People often wonder how I find my patients. To tell you the truth, I must place ads in the Village Voice, like this one:

VAMPIRE DREAMS WANTED

Noted psychologist is starting group therapy for people who have had vampire dreams from childhood to adulthood.

My Vampire Dreamers came crawling out of the woodwork after I placed that ad, just as I expected. You see, I'd done the same thing with my UFO contactees, and, as you know, they catapulted me to world fame and fortune.

You probably saw me on "Geraldo" or read that article they did about me in People.

Of course, my so-called colleagues snickered about my practice when I first started. They thought I was taking advantage of my patients. One of them even threatened to report me to the APA. But they changed their mind shortly after I wrote that article on "The Werewolf of All Men" for Psychology Today. Most of them still can't believe the way my career has skyrocketed, while they continue to work on boring schitzos and neurotics. But I always had a vision. Now that they wait in line at book-signings just to shake my hand. Of course, the autograph is never for them -- always for the wife or daughter.

Would they like my books?

Oh, you like one of my books?

Oh, you already have a copy. Well, I guess you would for the article. Really, since then? Well, I'm flattered. I didn't think anyone knew about my work in grad school, but I'd rather think about what I'm doing now.

To answer your questions about my new group — the Vampire Dreamers. I got the idea from a friend of mine, who had become absolutely obsessed with the vampire mythos in her early thirties. A mutual friend of mine asked me to talk to her, because she thought she was going overboard renting vampire movies and reading pulpy novels. When I confronted her, she told me that she'd been dreaming about vampires ever since she was a kid and that she now had this overpowering urge to find out what it was all about. I did a little research — Psych Journal and the like — and I found that there were quite a few similar cases. And like my space cadets — I mean the UFO contactees — these vampire dreamers needed to talk about it.

Well, no, I told you, the inspiration for this therapy group came from a friend of mine. I'm actually the kind of person who can't remember the dreams. But if I did, I'm sure they'd be full of vampires.

Anyway, there are ten in my group now. We've been meeting for six months. Believe it or not, they're an exceptionally nice group of people. Very different from the ET's and Werewolves. I mean, with those people, you could kind of tell that they had a certain specialness, know what I mean? But these vampire dreamers....they look like you or me. Most of them are over-achievers between 25 and 35. Actually, the oldest member is 34. They're an exceptionally attractive group. Really intelligent, too. Surprisingly, all the members are single. The women have no maternal instincts whatsoever. There are those who would see them as self-centered, but I think that has a lot to do with the vampire dreams.

To tell you the truth, I am honestly surprised that so many of them have so much in common. I mean, they even have the same dreams, just a different setting, depending upon where they grew up.

Well, I suppose it wouldn't be a breach of confidence for me to outline the pattern of the dreams, without any specifics. That way, perhaps, when someone reads your article, they'll recognize themselves.

Hold on a second. Let me find my notes. They're on my desk, somewhere. I've actually been trying to put something together for Psych Journal and I've sketched out the basic dream pattern. Oh, here they are.

Okay, the first dream starts at about six or seven with a voice whispering the patient's name. Not at a window or anything, just a whisper that only they could hear. A silent whisper. A special whisper. They all agree that the whisper always came after midnight. And it would always wake them.

Sometimes they'd feel a presence in the room. In the shadows, or in the closet, or under the bed. Sometimes they'd just feel as though they were being watched. All of the members said they were never frightened by it. As they grew older, some even felt comforted by it.

One woman, in particular, said she would have this dream whenever she was tense, and whenever it occurred, she knew things would work out. Sort of her guardian vampire.

Now, as the group members drew closer to puberty, the dream changed. They began to dream of groups of beautiful vampires calling them. They knew they were vampires, even though they never showed their fangs or displayed any of the other traditional vampire traits. Although one woman said she did ask them to prove what they were, and they all lifted hand-held mirrors with no reflections.

These vampires were all young adults or older. Each member described this group differently, depending on their adolescent fantasies, but all those who had this dream agreed that they wanted desperately to join these vampires. They were always turned away.

One of my members actually said that she recalled having this dream instead of the childhood one on the night she began menstruating, but you can never be sure with these people. Some are extremely adept at weaving fact and fiction, but I did find that very interesting.

Now, all my group members are perfectly integrated into society as adults, but as teenagers they all described themselves as outsiders and loners. And they continued to have these dreams of not being allowed into the one group they were attracted to. And, though outwardly docile, they all admitted to having violent fantasies of murder and disembowelment regarding their high school enemies.

One young woman told the story of her hatred for a very popular girl in her high school. When she dreamed that her vampire troupe attacked her, the next morning the girl was found dead as the result of a car accident. This incident has tormented her for years.

Of course, sex and the Vampire Dreamers is a very interesting topic. My group is quite reserved, as a whole, about this subject. They all claim to have satisfying sexual relationships, but under further probing, I find it is mostly of an oral fascination.

As the group hit their twenties, the vampire dreams became more specific. They all speak of a one-on-one vampire relationship that has helped make them the person they are today. Once again the guardian motif arises.

Actually, I have this one professional woman in the group who claims that she chose her career as a result of one of these special whispers. She says she dreamed that her vampire wanted her to go into a particular profession. Imagine that?

Many of the group members speak of a very strong physical attraction to their guardian vampire. They all use very possessive language in that regard. He or she seems to embody all their ideal attributes of the opposite sex, although we do have a few homosexual Vampire Dreamers, which I find quite interesting.

But, that's the basic dream pattern. There are a few dreamers whose night visions are of a more menacing nature — hunting, prowling, that sort of thing.

So, here we have a very interesting twist on the popular vampire mythos — the vampire as inspiration, so to speak.

Well, we haven't reached that stage of the therapy yet. But, I would suppose that the vampire fixation represents a need to hold on to youth — you know, to be forever young.

Power. Well, yes, power is an important aspect of the vampire mythos. It's funny you should mention it. I find that only those who have identified with the vampire dream would tend to recognize that aspect of the identity. So, tell me, do you have vampire dreams?

I thought so. I could sort of see it in your eyes. I mean you have that really hungry, yet satisfied look. A lot of journalists use their occupation as a means of getting information that they themselves are curious about. It's sort of like those people who are only capable of talking about their problems by making up mythical friends.

How old are you?

Yes, yes. I could tell, you fit right in. And you've been having these dreams for years? Do they fit this pattern I've described?

Oh, really? How interesting. So, you've envisioned yourself as a vampire for years.

Well, now, that's really different. My Vampire Dreamers always wanted to be vampires, but none of them ever crossed the line into imagining themselves as a vampire.

How old am I? Well, you're quite bold, aren't you? But, I guess it wouldn't hurt to tell you. I'm thirty-four.

Well, thank you. You're making me blush. You're going to put my age into the article, aren't you?

No, I'm not afraid of growing old, it's just that I'm not used to discussing my age with strangers ... or patients. I mean, that really is why you're here, isn't it? To write an article?

No, I'm sorry, I don't recognize you. Have we met before? One of my publishing parties, perhaps? I'm really not very good with names, but I usually remember faces.

Really? When I was six? Then you're from Valhalla, too? Well, actually, now that you mention it, you do remind me of someone. Did you go to Central High? You know, I really hated that place. I could never fit in. Do you want to hear something truly amazing? They've asked me back this year to speak at the graduation ceremonies. I haven't decided whether or not I'm going to do it.

But really, I'm very interested in your case. I've never analyzed anyone who thought they were the "monster". My patients see themselves as the victim. I really would find your case fascinating.

Actually, you do look familiar. Did you have an older brother or something? There was this one guy who looked like you when I was in high school, but that was years ago. And, your voice ... Well, look, this is off the record, okay? To tell you the truth, I too am a Vampire Dreamer.

It is you, isn't it? I've known you would come ever since I was a child, but I can't believe you're actually here. When I started the group I found it hard to accept that there were others like me. This means there are others like you too.

Like us, right?

I can't believe you've finally come for me.

Of course, I'll go with you. I'm anxious to meet the others. I've been waiting for such a long, long time.

Dreaming of this night.

Dreaming of someone.

Just like you.

Interview With The Writer

This interview was completed before Katherine became editor of this magazine.

How did you come to write these books on Anne Rice? I was reading one of her vampire novels and it was so thematically similar to what I was teaching in my philosophy courses that I wanted to read a biography of this writer. Of course, there wasn't one, so I called her up and let her know of my interest in writing one. She was willing to cooperate and we went from there. She asked if I wanted to write *The Vampire Companion*, and I then said there should be a companion for the witch series, which led inevitably to the trivia book. Then we revised *The Vampire Companion* to include her fifth novel, and then I wrote The Roquelaure Reader. The final book was The Anne Rice Reader. I contrinuted some articles and one of my interviews of Anne, but mostly I edited articles by other people.

Weren't you scared to call Anne Rice to ask about writing a biography? Yes, somewhat, although I've always been able to approach people, even celebrities. I figure that many of them prefer to be treated like regular people. (This isn't always true but it's worth a gamble.) And with Anne, I was more afraid of losing an opportunity. I thought that the worst she could do over the phone was yell at me or hang up, and that possibility, which never happened, didn't seem worse than missing out on something she might support so I went for it. I called her on my birthday-- giving myself a special gift—and we had a wonderful talk about literature and writing. I was nervous about meeting her for the first time and I think she felt the same. We sat at her kitchen table for about 6 hours and just talked.

Are there any more Rice-related books coming out? The Roquelaure Reader is available now for those who like Anne's erotica. It was "born" from Anne's wish to exclude the Roquelaure series from the trivia book—she wanted to do something more with those books. Although the original idea was to just do a trivia quiz book on the three Sleeping Beauty novels, that didn't seem like enough to me—and also it could get pretty raunchy with the need for greater detail (can you imagine one thousand questions on that material?)—so I suggested expanding segments of Prism that had only touched on the erotic aspects of Anne's imagination, as well as adding in plots of erotic stories she had written before being published. Then I thought a concordance would be fun, so that relegated the trivia section to the end. Then I remembered that several sections had been cut from Exit to Eden and I asked Anne if I could include them. If you like Elliot Slater, you'll love what happens to him "below stairs." The next book is The Anne Rice Reader for which I gathered articles on Rice's novels from other writers as well as provided a history of the making of the film of Interview with the Vampire. It also includes two shortstories that I mentioned in Prism which Anne had published before her novels.

Are the Companion Guides really official? I suppose that, no matter what I say, people will still believe their own theories, including the one that I don't really exist. But I did explain in the introductions to those books how Anne and I created the vision for them together. She wanted them to be very detailed and rich with trivia and background, and she certainly supplied all the quotes. Also, I doubt that I could have put in the original short story of Interview with the Vampire without Anne's approval. I'm always dismayed by readers who insist that I don't even know Anne Rice. . . . It's a strange thing to say. On the other hand, perhaps their skepticism is a compliment to my imagination - to be able to make all that up and get away with publishing it! Wow! Anyway, Anne and I faxed things back and forth until she was happy with the way it was going and then served as a consultant throughout—always providing quotes and resources to help me "track" her imagination. Admittedly, there is a certain amount of interpretation involved and I explained that in the introduction. If readers ask me why I said something in this way or that, I can usually defend it from the text of the novels. I tried to make no personal judgment of characters, relying on judgments from the context of the novels and providing page references for them. Since most of the Chronicles are from Lestat's point of view, and since he viewed Armand as nihilistic and "the embodiment of] merely alludes in the novels.

Why did I say what I said about Armand in the revised Companion? Because that's the way Anne felt about it when we were working on the revision while Memnoch was still in manuscript form. She is always free to change her mind and make revisions, but I go with what she's thinking at the time that these books are being prepared for print. So that's a long way of saying, yes, these books are official. And yes, I really exist :-)

What was Anne Rice like to work with? As you might imagine, she's quite intense and very involved in her characters' worlds. Since I love her characters and her novels, it was great fun.

But what I liked best, I think, was that she was so feverishly caught up with research. I learned many things from her. So few people really seem to love learning for the sake of learning but she does. She's articulate and passionate, a born teacher in a way, and I enjoyed the experience of being so close to her imagination in its raw momentum-- to watch it unfold and go in many directions. I was impressed and continuously stimulated.

Who are your favorite characters? Above all, I love Louis. I find him rich with potential, thoughtful, philosophical, intelligent, dark, and measured in what he does. He has depth. The next character I love is Julien, and then Armand. I also liked Lasher as a ghost. I know that people think I give Louis a bad rap, but in fact, it is Lestat who presents him as being limited, and Lestat's point of view is Anne's preferred perspective. Someone once said to me that Louis is obviously braver than I give him credit for because he has not ended his existence and that takes strength. However, even Armand says that he doesn't end things because he's too afraid to do so. (He calls himself coward on that score, p. 102, QD.) It doesn't necessarily require greater courage to live than to die, so that argument proves nothing. Louis clearly does not make full use of his powers (that we know of), as Lestat points out in BT, but Lestat attributes to him a certain fearfulness when in fact his decision may be based on more wisdom than Lestat can grasp. But we don't get to know that because the books, largely, are told from Lestat's perspective, replete with his own subjective ideas about other people. Depending on which character you prefer, you'll call his perspective accurate or revisionist or projected. Yet, it was certainly not my place to speculate on Louis' "true" motivations or degree of courage. I do that elsewhere in papers I have written on the subject.

What are you working on now? Another biography. This one is about Dean Koontz. He's a terrific subject because his memories of childhood, etc., are vivid and detailed and because the intent of his writing corroborates my own beliefs about life. I like writing biographies because I get to read so much and because they require being a therapist/detective. I have to find people and ask the right questions to get a good story. It's such a buzz when that happens.

Do you have any advice for people who want to be writers? Two things: first, find a friend or relative who will offer full emotional support. It's always good to know someone who will assure you during periods of self-doubt that you should keep trying. My husband and my sister are my greatest resources. Second, immerse yourself. No matter what you decide to do-- fiction, biography, sports writing-read, read, read. Get to know every detail. Let the subject become part of you-- lose yourself into it. People always get irritated with me when I'm writing a biography because they'll suggest other books to read and I'll just say, "I'm sorry but I'm only reading Koontz," or whatever. But focus is everything in my opinion. Even if it means you stop getting invited to parties.

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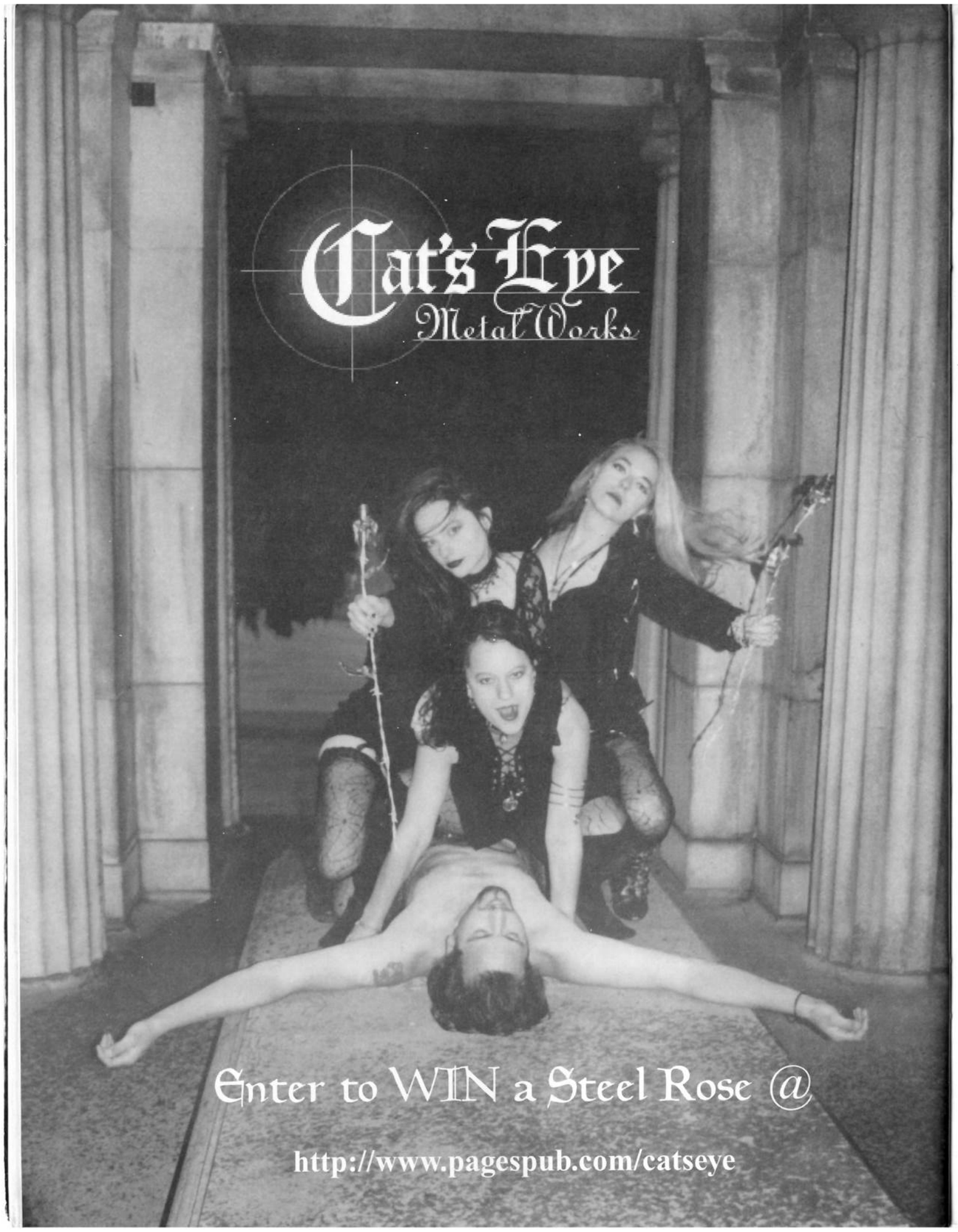

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"The World is a Vampire."

Smashing Pumpkins, Bullets with Butterfly Wings

We are all Vampires.

Not in the sense that we are all the bloodsucking undead — for relatively few of us engage in the dangerous practice of intrusive (read: from a wound) bloodrinking — but we are all vampires in the sense that we feed off each other, and unfortunately, often intrusively. We are fed by love, desire, admiration, empathy, and all the other energies others give us.

We also feed our family, friends, and lovers with these self-same energies as well as with the time and effort we expend on their lives. With these "life-force" energies we nourish and nurture each other. Hopefully, we keep this feeding an even exchange.

For those who doubt that life-force energy can be exchanged I ask — How many among you have experienced a "contact high", a "psychic healing", felt an electrical transfer of energy during an erotic encounter, or experienced the group telepathic mind of the dance floor? How many of you have encountered the darker side of vampiric energy feeding, and been the victim of a sexual predator or been "drained" by a parasitic psychic vampire? Finally, how many of you, or those you know, receive spiritual nourishment from drinking the Blood of Christ in Holy Communion? — Everyone I know has experienced at least some of the above.

In nature, the three main ways a creature can feed off another — that is, be a "vampire" — is to be a parasite, a predator, or a symbiotic. These relationships of existence are found among us "human" vampires as well. Our interactions with others can basically be separated into these three types of energy exchange. People who are predominatly parasitic vampires (often called "psychic vampires") can range from the relatively harmless (the one who constantly wastes your time and is always asking for things), to the very dangerous; including junkies (addicts who have given in to their addictions), con-men, thieves, and child abusers. (Remember, if you discover that your parents are parasitic vampires, sucking the life out of you; don't kill them, just escape from them.) There are also groups of parasitic vampires; business monopolies, government bureaucracies and other cults based on the manipulation and exploitation of others. A single parasitic vampire can feed from many simultaneously — as witnessed in the rallies of Hitler and other charismatic dictators.The predator is characterized by the hunt for prey, carnivorousness, competitiveness, and combativeness. Predators among the human vampires include rapists and other sexual predators, murderers (especially serial killers), assassins, muggers, pirates, armies, and the like.

Vampirism has been generally perceived in negative terms because it has previously only been associated with parasitism and predation. The Symbiotics differ from the above in that their energy feeding is mutual and consentual. It is vampirism without victims or victimizers. It is giving as much as you receive and receiving as much as you give. The intense synergy of emotional and spiritual energy between loving families, close friends, and intimate lovers falls under this category. As the mother feeds the child with her womb's blood, breasts' milk, and heart's love; so do we feed and are fed by the energies invested and expended between us and those we feel for. Take care that the exchange remains truly equal and symbiotic, lest you fall into mutual parasitic vampirism co-dependency. The symbiotics of our world are the healers, the teachers, the caregivers, the creators — all who would aspire to give back as much as they receive.

With its disproportionate amount of parasites and predators, the world of the vampire can be a dangerous one. If you begin to hunt for vampires the vampires will begin to hunt for you. An example of this is the disappearance of Susan Walsh. Susan met my friends and I while doing research for an article on the self-admitted vampires of New York. She befriended the entire local vampire community, who unanimously trusted her as one reporter who took seriously, the existence of vampires. Unfortunately, it was her lack of skepticism which became her undoing. Besides writing for the *Village Voice*, Susan supported her family by go-go dancing in New Jersey. Susan would make conversation with the patrons of the clubs she worked at by telling them about her latest projects — including the vampire article. Several of the customers told her tall tales of being undercover agents and assassins for a Mafia and government connected vampire conspiracy that secretly controlled the world. It was later discovered by police that these men were truck drivers and local comedians, but they were also vampires — feeding off Susan's rapt attention to every detail of their paranoia inducing stories. I watched as Susan became more and more fearful, for the men then convinced her that both her and her family's life were in danger due to the "secrets" she knew. No one could convince her otherwise. She wanted to go into hiding with her son. The final straw came when a biker customer began to stalk her. On July 15th, 1996, she left her son at home and went to make a call at a payphone down the block — she did not return. Although the newspapers asked over the next week if Susan was "Killed by Vampires?", and the police investigated the possibility that she was kidnapped, it has since been determined through police questioning of some streetwalkers who spoke to her after her disappearance that Susan is still alive — in hiding from the "vampires" she still believes are stalking her. No one knows where she is to this day. I hope that the above will caution many about the dangers of parasitic and predatory vampires — both in becoming a victim of one and in becoming one yourself. For as you play your respective vampire theater, you may discover that you are not a human masquerading as a vampire, but rather a vampire masquerading as a human. Then the question is: What sort of a vampire shall I be? I know my answer — What will be yours?

The Life Spirit be with you.

--Christian

New York at Night

New York, known to many as the capitol of the world, is one of the largest cities on the planet and almost anything can be found here. Like Los Angeles and San Franciso, New York has maintained one of the largest gothic/vampyre populations in the nation. Here is a directory for all things vampyric in the isle of Manhattan. For continual updates on this article check out www.sabretooth.com/vamppyre/mag/nyc

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Religious Sex - 7 St. Mark's Place 212.477.9037 You cannot miss this shop! It contains some of the most amazing clothing you could ever want!

Earth Sea - 315 East 9th Street 212. 529.5353 Gothic clothing and Artifacts.

Funhouse - 61 West 8th Street 212. 674.0983 Gothic. Clothing to Jewelry to Coffins, it can be bought here.

Danse Macabre : 263 1/2 Lafayette Street. Shop for the morbidly inclined. They sell stuff relating to death of all kinds.

The Noose : 261 West 19th Street 212.807.1789 For keeping your guests captive, The Noose is the preferred purveyor of handcuffs and restraints.

St. Michael's Emporium - 156 East 2nd Street, Suite One 212.995.8359. Http://members.aol.com/stmichemp. Some of the best medieval / gothic armor, clothing and accessories available in the city.

Strange? - 445 East 9th Street 212. 505.3025 New York's Gothic specialists on CD, vinyl, demos, magazines, shirts, videos, imports and rarities.

Occult / Magick Shops

Enchantments : 341 East 9th Street 212.228.4394 A Wiccan warehouse full of goodies and must have items.

Magikal Childe : 35 West 19th Street 212.242.7182 If your dark powers need a bit of a boost, Magikal Childe has rings for conjuring powers, talismans, voodoo veves, various ingredients, and tarot card readings.

Nlightlife

Since New York offers one of the latest bar closings in the nation (4am) many nightclubs thrive in this city. We have several nightclubs offering gothic nights but the following are the most consistent. Please note that all of these clubs are generally filled with goths and the vampyre friendliest night would be Click & Drag, Seraphim and Long Black Veil.

***Click and Drag** - every Sat. @ MOTHER, 14th St. & Washington St. Goth/fetish/transgender/house night with DJ Saint James and a varying theme each weekend. $5 before midnight w/ invite, $10 w/o. 18 to enter, 21 to feed. Strict dress code of themed attire, gothic, vampire, fetish, etc. At least wear black!

***Long Black Veil & the Vampyre Lounge** - the 2nd Wed. of each month at MOTHER. DJs Ian Fford and Johanna Constantine spin Goth, industrial & vamp all night. Gates at 10:30 PM. $5 w/ invite, $7 w/o. 18 to enter, 21 to feed.

***Xcommunicate** - dark fetish/gothic the 1st Friday of each month at The Nutcracker Suite 114 E. 25th St. NYC 12th floor between Lex. & Park. DJ Johanna Constantine and other guests spin dark erotica and gothic. 18 to enter. BYOB. Inf. 212.560.2499

Seraphim (Xcommunicate's sister night) @ LimeLight, 20th St & 6th Ave. fetish occult night. www.seraphim.net for more info or 212.560.2499.

Exedor Saturdays - at Pyramid. DJ Dale spins alternative on the main floor and DJ Daniel spins gothic in the Catacombs. Occasional live bands. $6 w/ invite, $10 w/o. 18 to enter, 21 to feed.

* **SMACK!** - NYC's monthly fetish party. Young crowd, DJ Bent of Batcave. www.smack-fetish.com

Restaurants/Bars

Le Bar Bat : West 57th Street, between 7th and 8th Avenues. Actually a Jazz bar! Go figure.

Slaughtered Lamb : is a replica of the pub in American Werewolf in London. West 4th, just off 6th Avenue.

Jeckyll & Hydes on 6th Avenue, just around the corner of West 4th Street. Theatrical interfaces better than Disneyworld!

La Novelle Justine, a newly openne fetish restaurant. 23rd St. & 7th Ave. Good food, dominatrix waitresses and submissive busboys.

More cities to come!

CD Reviews

Alucarda

Creep/The Trixter and The Fool

Red Planet Productions/ Graveside Entertainment

First, we look at two CDs by the band Alucarda. *Creep* is the soundtrack to the movie by filmmaker Tim Ritter. The disc features several effective songs, and on the whole is very atmospheric.

The second disc, *The Trixter and The Fool*, is less impressive. *Trixter* aspires to a gothic black-and white, silent-era atmosphere, which has become something of a cliché. While well-produced, I can't entirely recommend it. The production quality on both discs, however, is excellent. To contact these romantic Florida bloodsuckers write to: PO Box 37500, Jacksonville, FL 32256. —Myke Hideous

Stiffs Inc./The Brickbats

Panic in the Springtime/Funeral Drive, Brand New Casket

Dismal Abysmal

Stiffs Inc. is the greatest fucking band in the world.

Shut up, it's true.

If you're not familiar with the Stiffs (damn you if you're not), they are a New York based punk-goth four-piece who have been terrifying and entertaining their enthusiastic following for some years now. Their first album, *Nix Nought Nothing*, was a flawless, extraordinary debut; one of the finest efforts anyone has ever released, anywhere. So, of course the pinheads at American Recordings completely fucked them over and didn't promote the damn thing at all. Their second album has been completed for some time, and is due to be released (hopefully) this fall. In the meantime, this split 7-inch will suffice. It's the usual Stiffs mix of gallows humor, musty nostalgia, and macabre lyricism, backed by a musicianship so tight and hostile it begs disbelief. *Panic* is a charming ditty in which our hero, Whitey (lead vocalist) describes all the ghoulish things he likes about the spring. Fucking genius.

Flip the record over (Yes, a record. Round black things....yes, you remember.), and there are two brief offerings from fellow NYC mainstays The Brickbats, featuring more of their chunky, heartfelt, though slightly generic punk pop. Kudos for the Beatles spoofs, including two doctored Ed Sullivan intros and outros on *Brand New Casket*. Great production on both sides. Definitely worth a listen.

Buy a turntable, dummy.

—Frank Cwiklik

God's Girlfriend

Whore Desire

Tinman

God's Girlfriend lives in my neighborhood.

Well, it's true. God's Girlfriend is a seven foot tall transsexual who I have seen wandering the streets of my Brooklyn neighborhood, startling all the Polish immigrants who live there, and generally causing a stir. God bless Bridget Brat. Not only is she striking and fearless, but her new CD is actually quite good. Inventive, driving goth-industrial stuff, occasionally derivative, but often peppered with a unique, individualistic voice and attitude—a refreshing quality in this age of imitators and followers. Even more impressive is the sound quality—awfully professional-sounding, considering it was recorded in her bedroom on a 2-track MIDI deck.

Snarling guitars, snapping, swirling beats and endlessly creative lyrics—great stuff.

But why, oh why, are there two versions of that awful cover of California Dreamin'?

—FC

Exovedate

Greatest Hits

A terrific, very atmospheric, ambient/ electronic work from the Toronto-based duo of Simon Wilcox and David Neelin. Very floaty, space-y vocals and synth-based backing tracks, melodic, ethereal. and haunting. Sort of a cross between Dead Can Dance and Stereolab, with vocals that remind me very much of—believe it or not—Suzanne Vega. A very nice piece of work. Contact Exovedate at: PO Box 75145, 20 Bloor Street, East Toronto, ONTM4W3G7, Canada. —FC

Flesh Fetish

Flesh Fetish

Temple of the Flesh Productions

I liked this disk a great deal. Flesh Fetish's music has a dark, ethereal quality, the kind of enjoyed in the darkness, twirling knives in your fingers. Also suitable for ritual sacrifices. Visit their web site at http://www.tyrell.net/~coven —MH

Judith

Fohn

It just doesn't get very more gothic than this. Judith is the new project featuring ex-Requiem In White bassist Chris, who is highly respected in the NYC-area scene. Deep, brooding guitars and bass support dark, rich vocals and melodic songwriting. The use of a drumline occasionally distracts, but it's well worth a listen. You can catch Judith playing sporadic NY-area gigs. Bring your smoke mask and powder your face. —MH

The Cult of the Psychic Fetus

The Cult of the Psychic Fetus

These guys are great. You don't get more horror than this, kids. Psychorockabilly at its very best, reminiscent of 45 Grave and The Cramps, with campy, dark lyrics that take you on a sleigh ride to Hell. Perfect for those evenings spent at home, performing necrophilic acts with your zombie pals. Psychic Fetus will compel you to perform the dance of DEATH!!! Contact at: 407 Center St., Huron, OH 44839. —MH

The Damned

Testify

Cleopatra

The Damned....Oh yeah!!! I remember seeing them at their final show at The Ritz/Studio 54. Did anyone tell this band that they retired??? Don't get me wrong, I love this band. Dave Vanian is legendary. So I put this CD on with high expectations, but was flabbergasted by their new sound. Six of *Testify*'s seven tracks are mixed by other bands: UK Subs, Birmingham 6, Leather Strip. Nosferatu, Spahn Ranch, and Raised In Black. The seventh track is a cover of MC5's *Looking At You*, recorded live in 1985. While it's intriguing to hear Dave's voice in new settings, this is really not The Damned at all, but rather an interpretation of their music as perceived by these other groups. It's what would happen should Vanian buy a drum machine and go cyber-industrial. —MH

Jerico of the Angels

Into Infinity

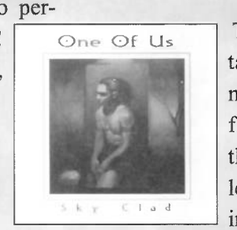
Currently out of print, but well worth hunting to find, this little number has entertained many a scenester at Club Cybersex in NYC. Willfully bizarre, Into Infinity is a cyber/industrial disc that, while somewhat hard to dance to, is atmospheric and powerful.

—Father ST Bakhus

One Of Us

Sky Clad

Eye Music



These extremely talented Boston musicians have finally released their first full length CD, featuring ten passionate, moody compositions. Sky Clad is an intense, tribal ambient/goth hybrid, an eclectic, visionary work. Classically influenced, they sound like a heavier Black Tape for Blue Girl. Envision Native Americans dancing ritualistically among the natural splendors of the untamed forest.

Originally, One Of Us lead vocalist/percussionist John Eye wanted a ten-member percussion ensemble, but instead formed a somewhat more traditional group consisting of Christian Gilbert (guitar), Alex Milne (bass), Steve Pavao (keyboards/ sampling), Dave McFarlin (percussion), and Keith Martinelli (percussion) . This group dominates the Boston scene with their unique and unforgettable vision, not to mention John's habit of swinging from the ceiling wrapped in electrical tape, or wearing a kilt and a g-string. Not to be missed. —MH

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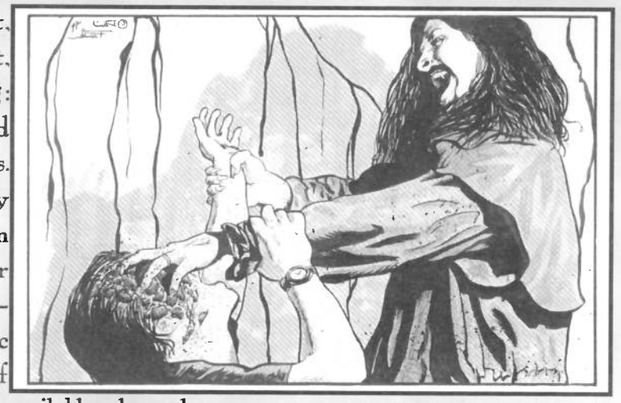
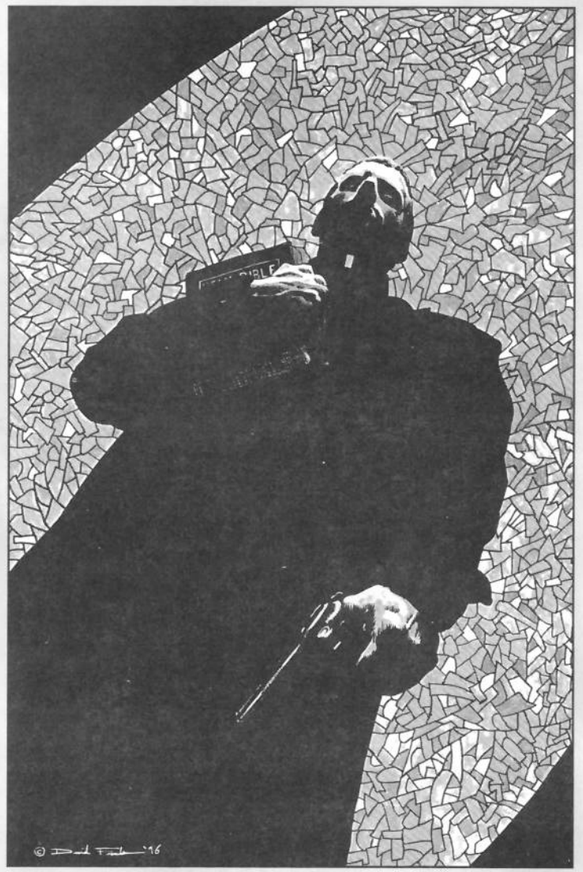
Gallery

David Fooden

David Fooden attained his BFA from the School of Visual Arts in New York City in 1995. Published by White Wolf and various gaming companies, his work may be seen in Werewolf Wild West, L.A. By Night, Changeling: Toybox and Various others. He's currently working on several other projects including a graphic novel. Prints of his work are available through V.M.





Savage Garden

Lust by Lilith

Do I wish to be hunted?
To be tormented?
Blood, desire, begging to be teased.
Yes, humiliation, pure in faith,
Tainted in body.
Leather, metal, hold me from myself,
From my desire, filthy and hot.
Cry out from sharp thorns,
Caress me, lighter than air.
Dungeons of pain,
Fear of desire.
Rough pain, pleasure, release withheld.
Tantalus hunger,
Of fantasy.
Nightmare sex,
Vampiric fantasies, dripping
Throat exposed, blind, begging.
Please.
Hard, smooth pain.
Not yet.
Not yet.

Photo by David Brommer

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Vampyre COVEN

Membership Application

The Coven is an interactive vampyre society for the deepest enthusiast to the layman with a mild interest. Here each member creates a vampyre persona and is put on our vampyre family tree. Divided into Houses who's Elders are fang makers this society hosts gatherings and is guided by the Scroll of Elorath, a tomb of vampyre lore, culture, ettiquite and tenets. Be aware this is not a roleplaying game but a way inwhich vampyre enthusiasts can express their relation to the contemporary vampyre. You must be 18 years of age and older to become a member and have a fondness for vampyres.

Benefits of membership include a copy of the Scroll of Elorath, discounts at Coven and House events, a pewter ankh/cross for the symbol, discounts from Coven craftsmen and fang makers, a subscription to the Coven Chronicle and much more.

Membership type:
O **Solitary (individual)** - $25 per year, $20 renewal
O **Lesser Coven (3 or more solitary)** - $70 per year, $65 renewal.

I am a:
O **Vampyre** - someone has brought you into or has introduced you to vampyre culture. You are not formally embraced until you get your fangs.
O **Dhampir** - always had that special feeling. Been into vampyre theme since you can remember.
O **Ferrel** - a mortal who enjoyes the vampyre theme roleplay but do not relate the the vampyre theme. (you cannot be formally inducted into rites and gain status)

Make all payments in check or MO out to Sabretooth, Inc. 175 5th Ave. Suite 2669, NYC 10010 USA
International please add $10, Canada Mexico please add $5. US Funds only please.

Personal Information

Name:_____ Age:_____
Gender:_____ Street:_____
City:_____ State:_____ Zip:_____
Email:_____ Country:_____
I am interested in (circle appropriate): Roleplaying, Literature/writing, poetry, film/TV, Acting, Art, Computers, S&M/B&D, photography, Philosophy, Occult, Nature/Native studies, History, Other

Persona Information

Vampyre Name:_____ Sire: (who referred you?):_____
House: Sabretooth, Dnash, Tsavek, Strangeblades, Midian, Victor, Conan Other (specify):_____

Agreement & Acknowledgment

I shall keep the secrets of the Coven confidential both during and after initiation. For the purposes of this agreement, Coven secrets shall include but not limited to information about the Coven, the contents of the Scroll of Elorath, happenings at Coven Gatherings, or individuals or Coven members, or any other confidential information.

I acknowledge that I am over the age of 18 (eighteen) and am fully aware of what is involved in the Coven.

In addition I am fully aware that Sabretooth, Inc. has created The Coven's mythology and that the entire contents of the Scroll of Elorath are fictional and only created for entertainment purposes only. Also I acknowledge that Sabretooth, Inc. does not condone nor support the drinking or sharing of blood, underage sex, or anything which can be deemed dangerous and unhealthy.

_____ _____
Signature Date

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THE RED PAGES

The following are a list of organizations, publications, stores and fang-clubs who cater to the vampyre enthusiast. If you know of any groups which would like to be in our next issue please Email: vampmag@sabretooth.com or send the info to: The Red Pages c/o Vampyre Magazine, 175th Ave. Suite 2669, NYC 10010.

Fan Clubs

The Camarilla
50 South Main St., #25 Suite 8,
Salt Lake City, UT 84144
International LARP organization.

The Coven
c/o Vampyre Magazine
175 5th Ave. Suite 2669
NYC 10010
http://www.sabretooth.com/coven.html
Interactive vampyre society.

Anne Rice's Vampire Lestat Fan Club
PO Box 58277
New Orleans, LA 70158-8277

The Count Dracula Fan Club
29 Washington Sq. W
Penthouse N.
New York, NY 10010

Nocturnal Ecstasy Vampire Coven
c/o Darlene Daniels
PO Box 147
Palo Heights, NY 60463-0147

One World by Night
A network of Vampire LARP clubs throughout the world, Including Brazil, USA, Canada, Europe, Australia and New Zealand.

Theater Groups

Tony Sokol's Vampyre Theatre
212-726-1821
http://www2.cybernex.net/~vampyr/

Publications

Carpe Noctem
260 S. Woodruff Avenue Ste. 105
Idaho Falls, ID 83401
carpenoct@carpenoctem.com
http://www.carpenoctem.com

Journal of the Dark
c/o John Franc
PO Box 168
Osceola, IN 46561
http://members.aol.com/johnfranc/vampires.html

Delirium Magazine
779 Riverside Drive # A-11
New York, NY 10032
$5 be sure to make all checks payable to Sophie Diamantis.

Stores

Dark Delicacies
3725 West Magnolia Blvd.
Burbank CA, 91505
www.wavenet.com/~darkdel.
818.556.6660
Home of horror. Mail order but no catalog sorry.

For NYC shops see NY @ Night

Vampyre/Gothic Clothing

Underbelly (see add)
Ophelia Unbound (see Cauldron)
Siren
463 Queen Street West
Toronto Ontario
MSV 2A9 Canada
Excellent gothic fashions
Catalog $10 (UMSO)

Raevyn Clothing Creations
1388 Haight St. Suite 88C
San Francisco, CA 94114
Email: banshee@sfnet.com

Gothic, Ltd.
245 Eighth Ave. Suite 39
New York, NY 10010
Catalog $3, high end gothic clothing.
www.channel1.com/users/archmall.html

Blackened Angles
530 Divisadero # 242
San Francisco CA 94117
http://www.blackenedangles.com
Gothic clothing and accessories.

I go limp because the monster enjoys my resistance but my hands, of their own volition, writhe and scrabble at the dirt. The night is steeped in reptilian horror and the trees are rustling overhead. Forever more, they whisper, it is for you, the twisted skeins of the night tapestry.
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Info: vampball97@sabretooth.com or call 212.560.2499

www.sabretooth.com/vampyre/vampball97

Tickets $20 each + $1 s/h (check or MO) US funds to:

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New York, NY 10010

If you would like to attend the banquet please add an additional $20 per person. or

Get your tickets in person from Andromeda body piercing, 33 Saint Mark's Place, NYC 212.505.8508.

If postmarked before Oct. 15 we will mail your tickets, otherwise we will hold them at the door.

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